

THE WHITTIER
PICTORIAL

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February 15, 1951



IN THIS ISSUE

JIMTOWN

★
CAMERA CLUB SHOW

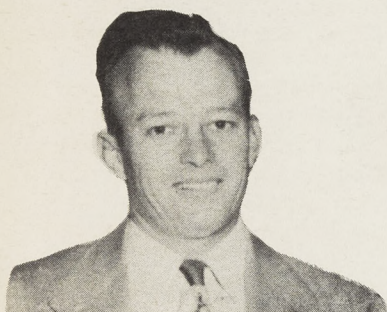
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Decorator

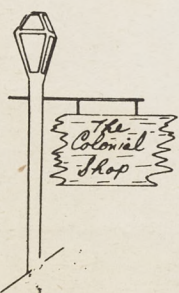
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The WHITTIER PICTORIAL

Whittier's Own Local Picture Magazine

Published every other Thursday at Whittier, California

Charles N. Pollak II, Dan L. Thrapp, PUBLISHERS. Don Kracke, STAFF CARTOONIST; Charles Lonzo, STAFF PHOTOGRAPHER; Harry Cuthbertson, ADVERTISING MANAGER. EDITORIAL AND ADVERTISING OFFICES: Room 129, Emporium Building, 133 E. Philadelphia St.; Tel. OXford 45-0274, 4-3879. SUBSCRIPTIONS: one year (26 issues), \$3.50. Subscriptions accepted by telephone or mail at above address, or may be left at 114 E. Philadelphia St. Composed in Whittier by F & B Typographic Service. Application for entry as second class matter is pending.

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FEBRUARY 15, 1951

The Readers' Free Press

CITY COUNCIL
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City of Whittier

205 NORTH GREENLEAF AVENUE
WHITTIER, CALIFORNIA

February 13, 1951

WM. HOWARD CHURCH
CITY MANAGER
TELEPHONE
OXford 4-2006

Mr. Charles N. Pollak
Managing Editor
Whittier Pictorial
Emporium Building
Whittier, California

Dear Charlie:

As you know, the task of accomplishing results under the council manager form of government has been made quite difficult as a result of lack of support from certain councilmen and department heads. We have nevertheless installed a number of constructive changes and have completed a work program budget that has resulted in considerable favorable publicity for our city in public management circles.

It is obvious that continuous support of the majority of elected officials is essential in order to meet and solve the many problems before us. Therefore, unless there is some indication that this situation can and will be effectively corrected, it will be necessary for me to accept other opportunities.

I want to thank you for all your efforts to present the problems of introducing council manager government and I believe your publication has rendered an invaluable service to this community.

Wishing you luck and continued success.

Sincerely,

W. H. Church
City Manager

WHC:mhb

Covering the Pictorial

It's showtime in Whittier these days!

Scanning local goings-on, we can't help spotting a definite theatrical trend in town. The Fezzan Grotto show, the forthcoming "Keep Awake, America!" presentation of the Elks, the high school's annual Spotlight Revue, Rodzinski conducting the Philharmonic Symphony, Haroldson conducting the College-Community Symphony, the second annual Hot Rod Show at Ulrich-Gibbs, and a host of other events, present and future, are keeping Whittier well entertained.

Show stories are fun and we'd like to cover them all. We can't though, so the cover picture of Mary Alice Cole, part of the Spotlight Revue cast, will somehow have to symbolize all the local thespians. Mary Alice, 17, the daughter of Mr. and Mrs. Howard H. Cole, 9102 Richling Lane, Rivera, was singing "Ma Curly-Headed Babby" when the picture was taken. Lucky babby!

WE'RE UNHAPPY ABOUT—

... a sign displayed in the window of a local store. It said:
SHOES ARE GOING TO BE HIGHER AND VERY
HARD TO GET. BUY ALL YOU CAN NOW.

★ ★ ★

Mary Lou Dunman, author of "Crowning Glory," a short story which appeared in THE PICTORIAL of August 3, now is doing secretarial work for a government shipyard at Honolulu, T. H., according to a clipping received by Mr. and Mrs. J. C. Holder, 6122 S. Pico Ave. A Whittier college graduate, Miss Dunman formerly worked for an oil company in Louisiana.

You can best express your appreciation for THE WHITTIER PICTORIAL by patronizing the advertisers who make its publication possible.



Shacks, dogs, dust and babies seem most prominent features of Whittier's Jimtown, seeking to join the city so it can clean itself up.

don't call it --

JIMTOWN

By Dan L. Thrapp

At first there was nothing there, nothing but a sunny field used to pasture cattle and occasional flocks of sheep.

Even when Pio Pico built his fine house across *el camino real* (after he had separated from his wife), no one settled the flats across the road. Oh, occasionally some one would put up an adobe structure, but eventually they would abandon it and the rains would melt it, and almost no trace remained. After Whittier was started, a crop of Thomas ranch barley was grown on the flats from time to time, and dairy cows grazed among the mustard, which was tall as a man on horseback, but it wasn't until after the turn of the century that the first real settlement developed there.

Originally, the community was called Linda Vista, because of the splendid view of the Puente Hills afforded its residents in those happy, pre-smog days. Then it was dubbed Jimtown, as we shall see, and now it is coming to be called West Whittier, which many hope will be its generally recognized title in the future.

"We ought to get away from the soubriquet, 'Jimtown,'" said one more-than-casually interested Whittierite. "That name is bad for morale down there and it has come to have an unpleasant connotation. 'West Whittier' would be better. It would serve to identify that settlement with Whittier, and ourselves with our neighbors there."

But for the present, the region is "Jimtown" to most people—a ragged, ill-defined, backward area which gives Whittier its only real slums even though they are slums to rank with the worst in the land. Technically of course, Jimtown is outside the city and is a county headache. Actually, the area, by geographic coincidence, is a part of our city and its future is inseparably linked with the future of Whittier. If it is a disgrace, it is a disgrace to Whittier; if Whittier has as bright a future as we like to think it has, Jimtown will have a share in that future. It was in recognition of that fact that the city council wisely voted to accept the area into the city if the people of Jimtown decide that they would like to become a formal part of Whittier.

* * * * *

It was in 1875 that Frank A. Cota, then 8, moved with his family from Los Angeles to an adobe house just west of the new mansion of Pio Pico's. Pico, who bought for \$4,642 a "ranchito" of some 9,000 acres near his mansion, also owned 133,000 acres down by San Diego and was known even in that day as the man who swapped Cataline island for a horse and saddle. "And why not?" says Cota. "He'd never seen it, didn't know where it was, and didn't want it." The young Cota used to watch Pico's fast horses race the 400 yards down *el camino real* from a point near the present Guirado road to the gully where the San Gabriel river now runs. Cota used to shoot ducks in the San Gabriel at any time of year, and fish in its clear, year-around waters. For two-bits he'd show strangers the ford in the San Gabriel and when he grew older he helped drive beef cattle "to the north" in herds of several hundred. Indians plagued them during those drives—not savage Indians, but hungry ones. They'd slither into the herd during the night, past the mounted guards, hamstringing a few head of cattle, then vanish. The herders, moving on the next day, would

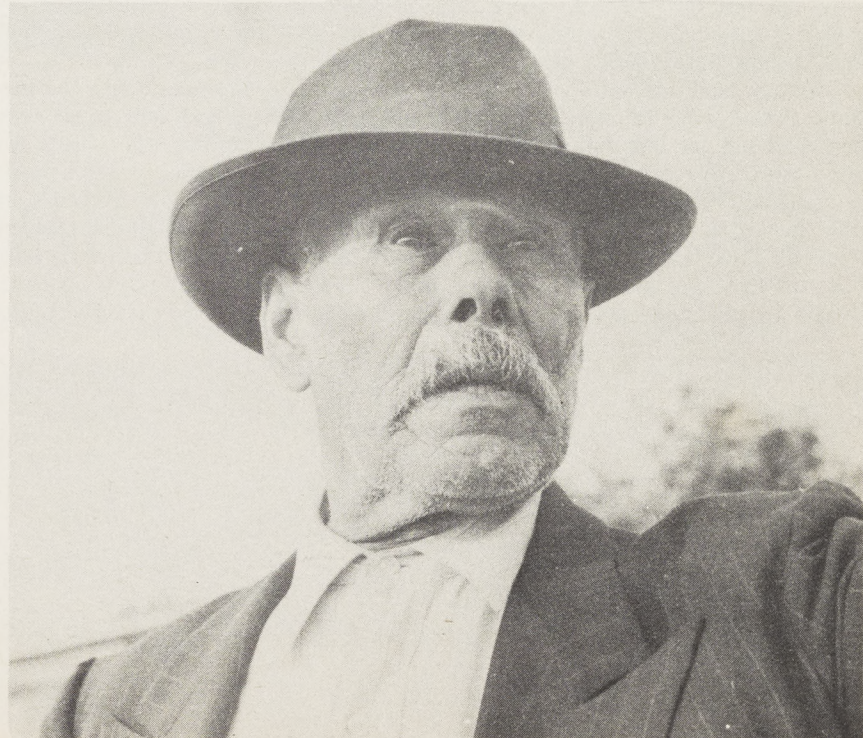
have to either kill or abandon the crippled animals; in either case it meant fresh meat for the Indians.

Renolfo Pico, son of Pio, was killed one night in a fight at the mansion. "I saw him killed," Cota, now 84, recalls. "I saw it done, but the things like that I know, I don't tell."

He also saw, shortly after the turn of the century, the arrival one day of a stout, goateed man named Jim Harvey, who came from parts unknown and erected a combined store, saloon and recreation room on the northwest corner of Guirado and the road which was to become Whittier Blvd. At length, Harvey married a lady of Mexican origin and lived out his life at his store, liked by most of his neighbors and patronized by most of them, too. No one now recalls, apparently, where he was buried.

But around his store had grown up an uneven collection of shacks and homes, some adobe, some frame, which at first was called Jim's town, then Jim Town, and finally, Jimtown. It was 1909 or 1910 before its name became fixed. Cota tended bar at Jim's saloon which was not, as some now believe, a "blind pig," or speakeasy, but in those days was a legal institution.

The land which stretched north from the boulevard along either side of



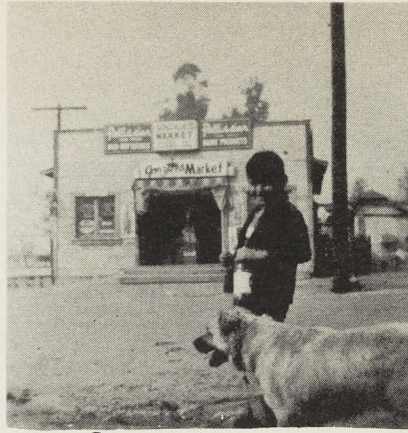
Frank A. Cota, 84, watched growth of Jimtown.



Gutter playgrounds



Dismal shacks



Community market



Sole cultural influence

Guirado was variously owned, even as it is today. Originally it may have been part of the 9,000-acre purchase of Pio Pico's, but probably it was not, since his land extended, for the most part, south of the boulevard and west of the San Gabriel river. Jim Harvey owned 13.5 acres north of the boulevard and west of the street named for Bernardino Guirado, who also owned land nearby. The four acres east of Harvey's holdings were the Sepulveda land.

Frank Yebres Garavito, called by some the "unofficial mayor" of Jimtown, recalls that at one time virtually all of the present area of the community was owned by four women.

"Mrs. Antonio Ramirez, Mrs. Luisa Lopez, Mrs. Bell, who I think was a descendant of Jim Harvey, and Mrs. Frank Sepulveda owned most of it," he said. "It was sold in lots, mostly of 30 by 100 feet, to various persons, and in some cases house were built on the land by the original owner, and the houses rented, as they are to this day."

The "town," he said, was built in three stages. The first settlement sprang up around Jim Harvey's store, the second wave of building took the community northward from Orchard to Nobles and eventually northward from Nobles, and from Guirado to Esmeralda. The third building pulse was when the Swain-Nanney real estate firm made a subdivision in 1927 on Orchard Ave., Bernardino St., and Orange Ave., about 20 percent of Jimtown, in all. This subdivision was built to county specifications and was sold in full-sized lots of 5,000 square feet each. Improved streets, sidewalks (the first in Jimtown) and curbs were installed, the city of Whittier was paid \$3,500 for the right to draw municipal water. The modern houses built on each lot were sold to persons of Mexican descent only, a restriction which had both good and bad features.

It was good in that it gave many residents of Jimtown housing better than they had ever known before. It brought within their reach sanitary facilities, a pure water supply, yards and grass and sunlight, and clean, neat homes. The restriction on sale of the property to only persons of Mexican descent assured that the new houses would go to those who needed them most. It prevented their being gobbled up by persons with more money to spend and with less urgent need for good housing.

But it also tended to segregate the people of Jimtown, and that is a thing which many thoughtful citizens earnestly desire to avoid.

"The trouble with that plan," commented Ed Runcorn, Whittierite who has long taken an interest in the plans for improvement of living conditions in Jimtown, "is that it tended to set those people apart. There is danger that by restricting ownership to persons of Mexican descent, we are building a ghetto for the future. There isn't much difference between reserving that area for them and barring them from other areas."

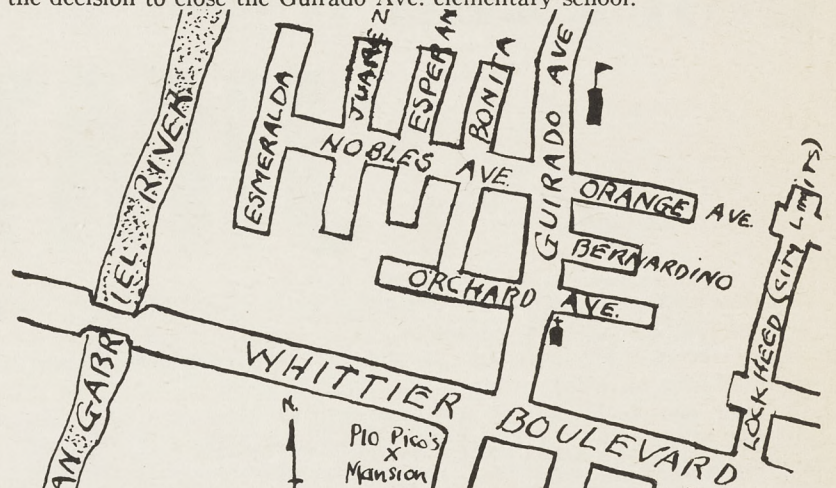
In the rest of Jimtown, where most of that community's estimated 1,250 people live, conditions were less good. In fact, they were pretty dismal then and are not much better now.

Sanitary facilities were home-made or non-existent. Cesspools were the best thing available for sewage disposal, and some lots today have four to six cesspools, all but the last full and space to dig more fast running out. Until two years ago there was no assured supply of fresh water. Mrs. Lopez owned a power pump which brought water from a depth of only 18 feet or so and forced it by pipe to the 250 houses of the area. But the pump was uncertain and sometimes, Garavito says, homes were five days without running water. "Then we hauled the stuff from the boulevard," he recalled. Finally, a year and a half ago, that system became impossible and the area was hooked up to the San Gabriel Water

Company system, which now supplies the residents. The company buys its water from Whittier, then re-sells it to the West Whittierites while the new Swain-Nanney area uses Whittier water direct.

From the beginning the settlement was made up almost 100 percent of persons of Mexican origin who, rightly or wrongly, felt themselves an island in an alien sea. Because that feeling was encouraged by their neighbors, the Jimtown community lived more and more to itself and in itself and fear of "the outsiders" and a deepening reserve helped the area become the confused slums it is.

Many West Whittierites, as well as many in Whittier proper, deplored the situation which developed. There were several tentative stabs at doing something to meld the area more firmly to Whittier, but nothing concrete was done until the decision to close the Guirado Ave. elementary school.



Children of the Jimtown area attended their own school until they were ready for high, then were suddenly thrust into the Whittier high school system, like aliens in a strange land. It was almost impossible for them to bring themselves to take part in normal school activities; they were treated with reserve by their new classmates and in their turn, were often fearful and distrustful of the other students.

Then a move started to have the Guirado Ave. elementary school shut down, which was done. Now children from West Whittier go to two or three elementary schools and grow up in close association with children from other parts of town. Many West Whittierite eighth graders also attend the mass dancing classes of Eleanor Putnam each Thursday at the high school and that, too, has helped mightily to break down the isolation. By the time these young people get to high school, they already have friends and acquaintances from other areas and are rather well adjusted.

Meanwhile, new attempts had been made to improve conditions in Jimtown. The West Whittier Improvement Project was started more than two years ago, with Garavito as chairman and Pete Valenzuela, Romulo Ventura, Frank Garza and others as members. The group's first project was to get street lights for the murky, undedicated lanes, by-ways and passages of the area. A representative from the Southern California Edison company came to a meeting of the group and explained to them how they should go about getting the lighting, but nothing was done and the side-streets are still pitch-black and unsafe at night.



Pio Pico built this mansion, lost it to creditors.

PHOTOGRAPH BY WALTER E. BUTLER



Then he moved to this shack in his declining years.

PHOTOGRAPH BY WALTER E. BUTLER

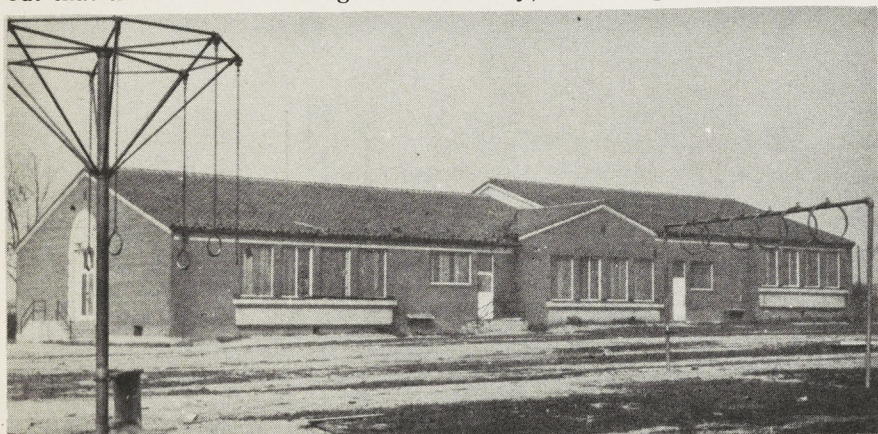
The group then went to work on road surfacing and the badly needed sewers. They approached the problem through county officials—for Jimtown is a part of Los Angeles county—and former Supervisor Smith came to a meeting and told them that they had to get a petition signed by 60 percent of the property holders. The required number of names was secured, and the WWIP thought that at last they had accomplished something concrete.

But there was a misunderstanding about the petition. Instead of 60 percent of the property holders, signatures of holders of 60 percent of the property were needed, and some of the (non-resident) large holders didn't care whether the area ever was improved, if it was going to cost anything, and refused to sign the petition.

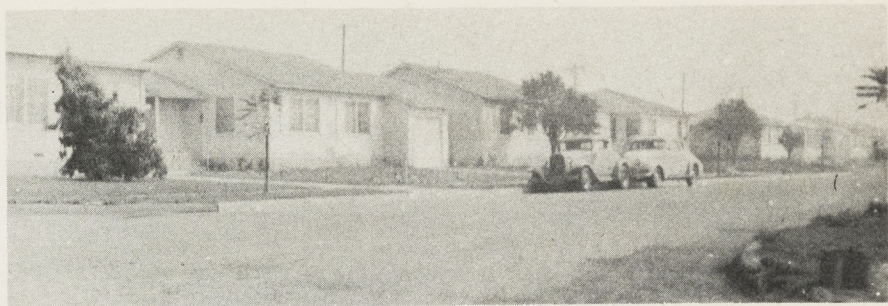
Having tried, and failed, to secure the help they needed from the county, the WWIP leaders turned to Whittier and tried, at a council meeting February 6, to get the city to agree to accept Jimtown into Whittier if the West Whittier residents wanted to come in.

"We need guidance and direction," Valenzuela told the council. "We need someone to force us to do things. We have a delinquency problem, a road, sewer and lighting problem. If you are willing to take us in, these problems can be solved."

Garavito outlined the attempts made by Guirado Ave. residents to improve their community. "We petitioned for sewers . . . The majority of property owners want improvements but there are just two owners of property along the boulevard who are blocking us because they see no added income for them from the improvements we need." City Engineer Marshall Bowen then pointed out that the area is not contiguous to the city, which might make annexation



Guirado Ave. school stands boarded up and deserted.



Here a comparatively new subdivision shows how all of Jimtown should look—and perhaps it will, someday.

somewhat difficult. The county has purchased eight acres between Jimtown and the city for a park, but that, of course, presents no major problem if the West Whittierites desire to become part of the city.

Bowen explained that a petition expressing the desire for annexation must be signed by 25 percent of the registered Jimtown voters and, in a subsequent election, at least half of the electorate there must vote for annexation. Garavito is convinced that most of the registered voters favor annexation. Cota said he thought "well over half" would approve joining the city. About 10 families, at least, are on relief, Garavito pointed out, and while they fear any change in the status of the community which might jeopardize their relief payments, they are not numerous enough to quell the move for union. He admitted that there also was "considerable" opposition to the annexation move from people who live in that part of Jimtown nearest the boulevard.

"But most of those people rent instead of own their homes," he pointed out. "Few of them are registered voters; their opposition, therefore, probably will not be too important."

Upon a motion by Turner C. Smith, seconded by Wilber D. Stockdale, the council unanimously voted to accept the Jimtown area if its residents so desired and if other problems could be worked out. It was therefore, only tentative approval of the plan, but it was the first major step toward solving the greatest social problem facing Whittier. Already, however, storm clouds of opposition were rising over the Jimtown improvement plan.

What do Jimtown residents think of the annexation idea? How do some prominent Whittierites feel about it? What are some of the ideas for improving the area, obliterating the slums, and making Jimtown over into a proud West Whittier? The next issue of THE PICTORIAL will continue the discussion of Jimtown.

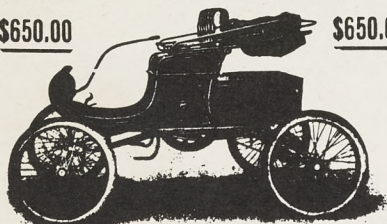
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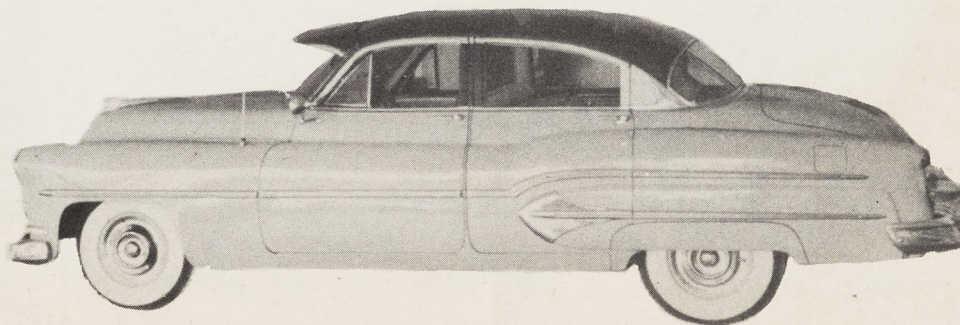
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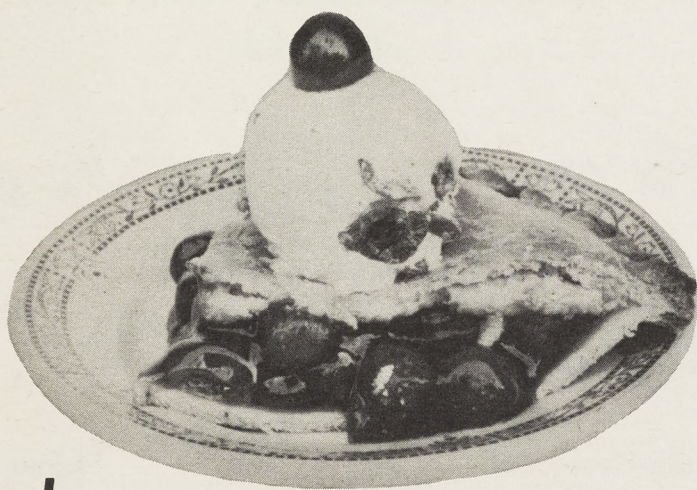
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Cardettes are made up of Billie Lee Waters, Susie Kent, Fuzzy Spiri, Kathy Bonillas, Charlotte Burgan.



These are the Baker dancers. They are doing the Charleston. In front are Mitzi Gowdy, Roberta Allen, Nevalyn Owen; rear, Edward Cavin, Tom Schaller, Ronnie Tomfohr.



This new quartet searched for a name, rejected "The Discords," "The Four Flats," ended up as "The Four Sharps." Edward Allen, Warren Marsh, Elias Ramirez, Danny Osborne are its members.

Rehearsals for the high school's annual variety show—the Spotlight Revue of 1951—went into high gear this week in preparation for two gala performances scheduled for March 1 and 2.

When THE PICTORIAL's photographer wandered into a rehearsal, only a few of the cast was in costume but the Cardette singers, high-kick artist Sally Allen, the Charlestoning Baker dancers, the Four Sharps male quartet and several solo performers were going through their routines.

During the monetary absence of Director Marjorie Jones, Bonnie Nelson, costume chief, kept things moving. When the rehearsal briefly threatened to come apart at the seams, Bonnie said, "Let's quit horsing around—there's no sense in it!" and things went more smoothly.

This year's show is the 15th annual edition of the Spotlight Revue and—naturally—will be the best ever. Its cast of over 100 is presenting 30-odd acts and the public may attend either of the performances. Admission to the afternoon show March 1 is 40c, with no seats reserved, while the evening performance the following day costs 85c, with all seats reserved. Proceeds go to the Associated Student Body fund.

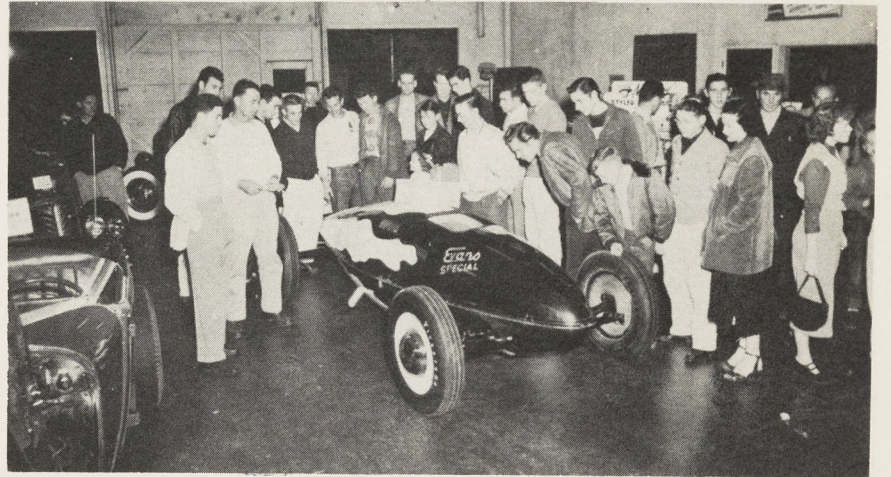


Sandy Meacham toe dances.



Sally Allen's a high-kicker.

(See also advertisement on Page 19)
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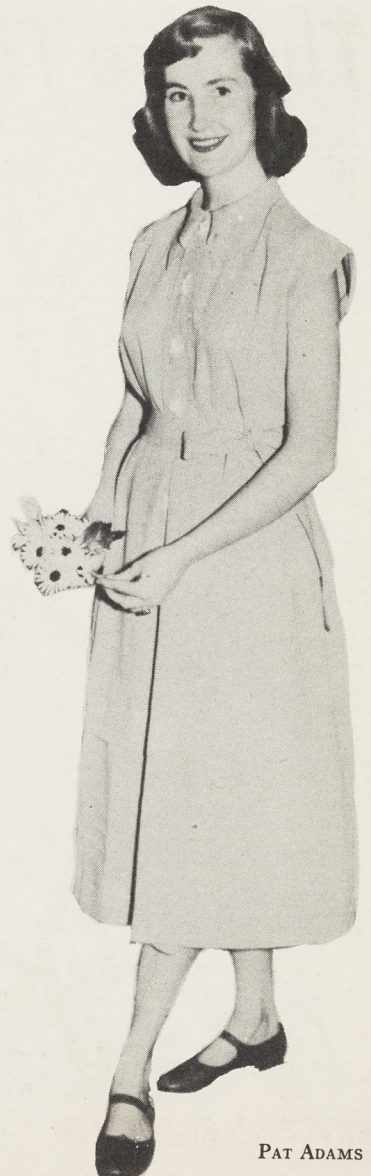
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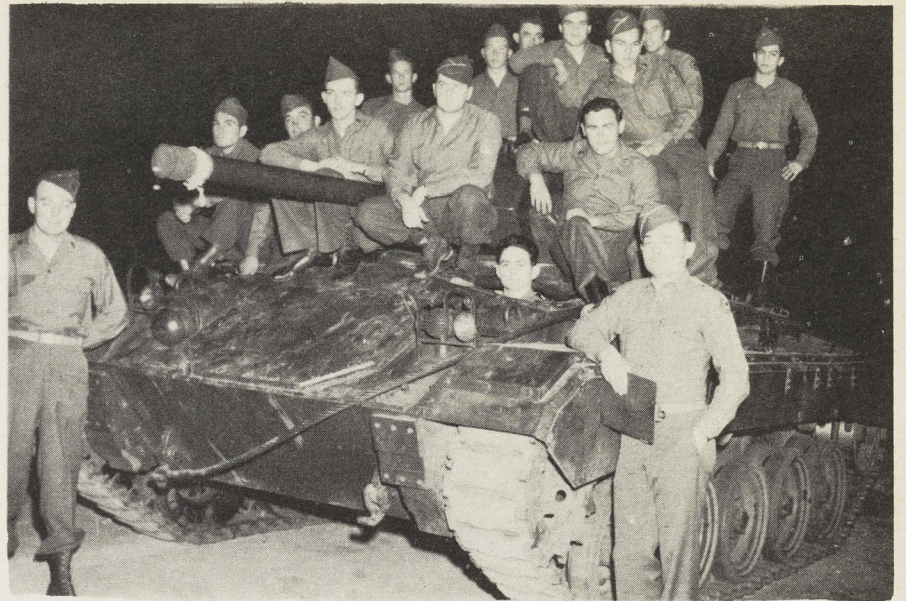
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Capt. Harrington, left, and M/Sgt Bill Hockett, right, stand before light tank while uniformed guardsmen swarm aboard.

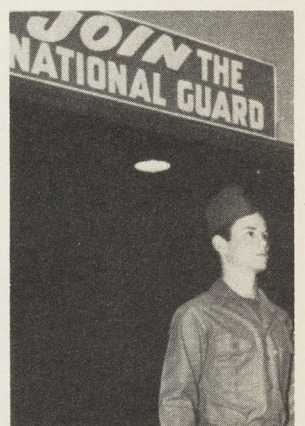
Guard Unit Grows, Still Needs Men

Whittier's (and Montebello's) National guard unit has more than doubled its strength since it was formed in October and now totals more than three dozen officers and men. That these guardsmen are serious about their task is indicated by statistics which show about 98 percent attendance at the weekly meetings during the past two months.

"We have men who have moved to Colorado and elsewhere," said Capt. Howard W. Harrington, commanding officer, "but who want to remain on our rolls so that in case we're called up they can serve with their unit. That's the spirit we like."

The unit, the 111th Armored Cavalry Regiment, is still wide open for recruitment. Men of draft age are exempt from selective service induction if they join the National Guard for a three year hitch; their duties, for the most part, consist of attending a weekly two-hour training session and holding themselves in readiness to serve if their state needs them.

The tank in these pictures, 2 to-ton M-4 Chaffe light tank, was brought to the Montebello armory for training purposes. M/Sgt. Edgar Barrett, jr., Alhambra, is the driver.



Jim Conner, 1806 W. Broadway, joins the guard and gets smothered with equipment. Next week, however, he turns up a soldier.



Old timers keep step, but recruit has trouble.



How Far Can a Guy Walk on Frozen Feet

It was so cold you had to use dynamite to dig a fox-hole. San McGee might say, "It chilled you clean to your bones!" First Lt. Frank Mockli, who once taught physical education at Franklin High at Long Beach, didn't know *how* cold it was—he just knew it was good and cold.

The artillery had been set up, but there wasn't much for it to do. The snow-crusted ice across the Changyin reservoir lay ghostly white under the moonlight, stretching almost out of sight. To the north an occasional Chinese fire twinkled—the Chinese never paid much attention to security.

Man, his feet were getting cold, the lieutenant thought. He hadn't been able to change his socks, as he should have. He stamped his feet on the rock-hard ground, but they didn't tingle so much now. When morning came, he found he'd frozen them.

But he was a walking casualty. Trucks were scarce and were for the seriously hurt. Day followed day, and night followed night—three nights in a row the temperature dropped to 20 below, then one night it got colder, down to 34 below. The marines were withdrawing toward Hungnam, and Lt. Mockli walked with them. Chinese kept pace on the ridges, sometimes within 500 yards on either side. Fire was heavy sometimes; so were casualties. Chinese prisoners told how they had fought for Chiang Kai-shek, then been captured and had fought for the Reds. They were good soldiers, too, the marines found. Some were as good as the Japanese had been.

At last the battered convoy of withdrawal reached Hungnam. Lt. Mockli, who had been wounded at Inchon in September, wasn't considered a very serious case, just because of his frozen feet. Many others were worse off. Hospitals and hospital beds were full, on ship, in Japan, in Korea, so he just had to get along as best he could. He landed at Pusan with the others, then walked to Masan, a sort of re-assembly point. Then he walked back to Pusan. Finally, the hospitals had emptied, so they had room for Lt. Mockli. He went to Japan, where he heard doctors argue over whether to dock some of his toes. Naturally, he was against it, and at length he won out, but he was sent to the states for hospitalization.

A former member of Charley battery, Pico, the lieutenant told the press all about it, the other day. His wife was with him while he was interviewed. She heard him say he thought he'd stay in the marines for good, even after this "police action" is over. Being a marine's wife, she didn't say a word.

Sketch map of Korea shows Yudam-ni, at Chang-yin reservoir, where lieutenant froze his feet, Hungnam, where marines embarked, Pusan, where they disembarked, and Masan, where they re-assembled.



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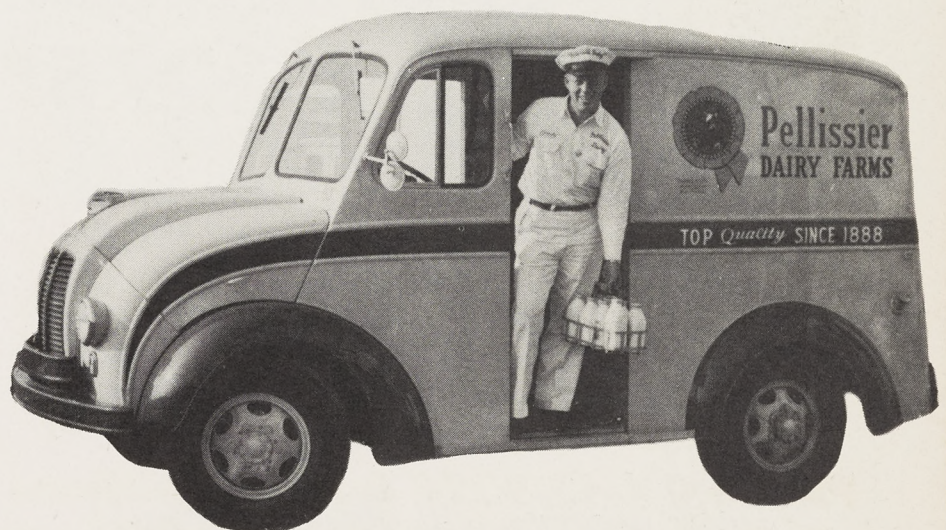
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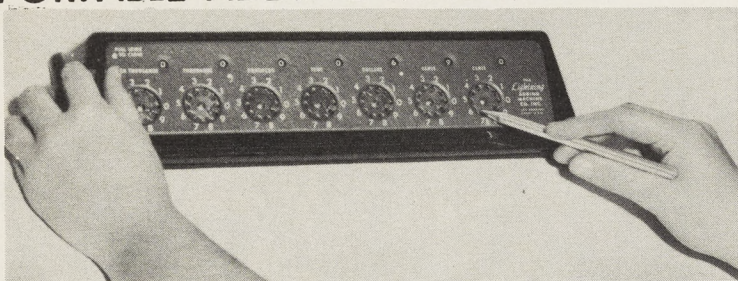
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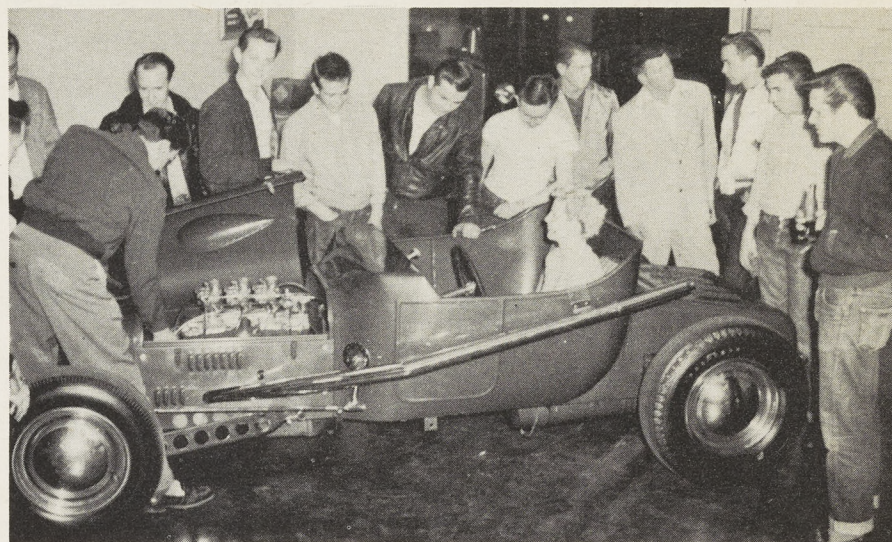
A NEW PHONE 4-3275

(make a note of it)

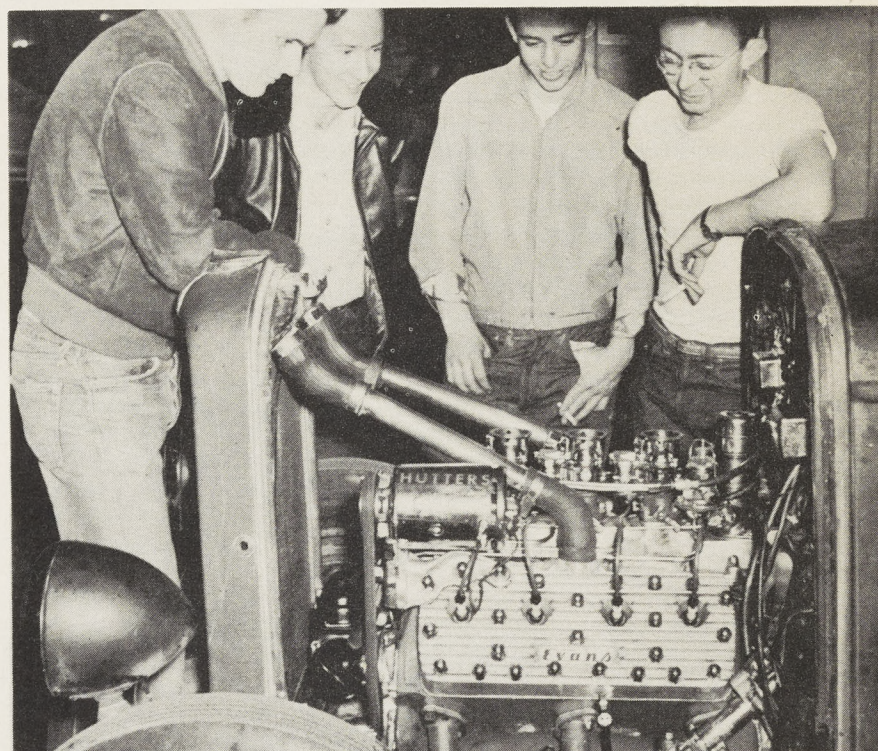
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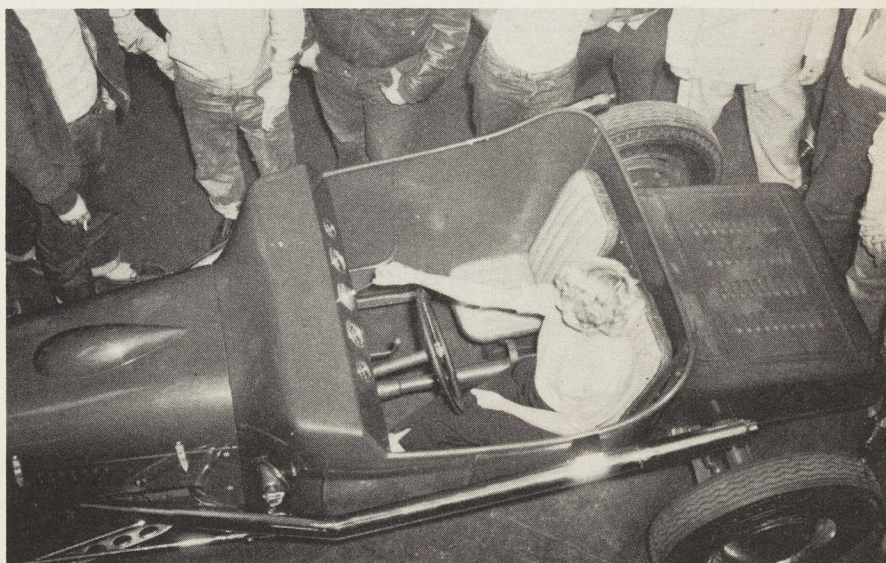
Whittier's Hot Rod Exhi



Members of Hutters racing club (sponsored by Bill Blair, of Hula Huts, and Urich-Gibbs) admire The Bug, 240 h.p. acceleration roadster. The Bug reached 115 m.p.h. in three-tenths of a mile from a standing start.



Attraction is triple carburetor engine in car owned by Bob McCandless, Whittier (right). Mickey Anthony, Rivera; Bob Worthen, Los Angeles; Pat Ryan, Whittier, know what they're looking at. Tuned for racing, car gets 10 miles per gallon; tuned for mileage, 24 m.p.g.



Mrs. Dean Moon, wife of Hutters' secretary (who took these pictures) tries hand pump to force alcohol-mixture fuel into The Bug's innards. Powered by Mercury engine salvaged from a dump truck, car has body featuring streamlined, custom-built front and rear adapted from 1924 Model T. Archaic rear is necessary if car is to qualify in roadster class.

Exhibit Open Feb. 16

Whittier's second annual Hot Rod Show, sponsored by Ulrich-Gibbs Motor Co., gets under way February 16, continuing for two additional days at the company's Lincoln-Mercury showroom at Greenleaf Ave. and Whittier Blvd., according to an announcement by company officials.

A racing airplane and two racing boats add luster to this year's show. The plane, a midget racer flown by Whittier's Bob Downey, will make its initial ground appearance in this area. It was seen by many Whittierites last spring when, accompanied by two sister ships, it roared over crowds at the Youth Carnival in York Field. The boats, powered by souped-up Mercury engines, are valued at \$6,000 each.

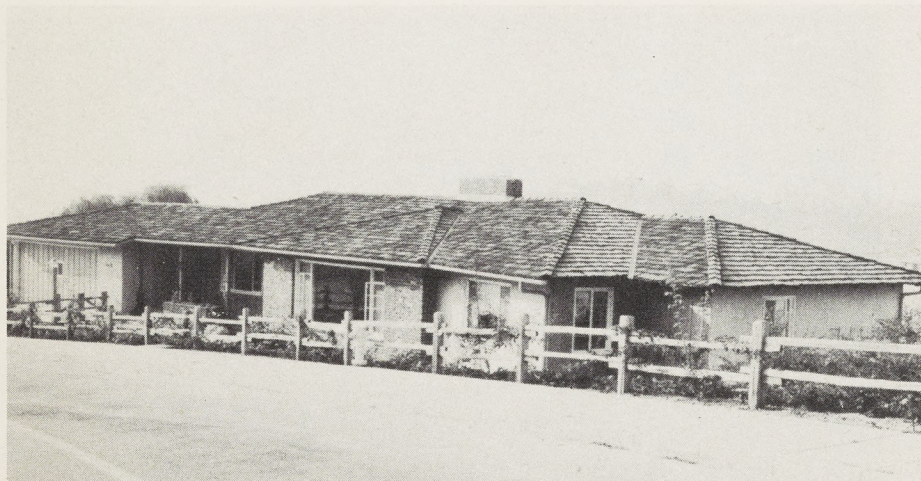
Backbone of the show, however, will be several dozen of the finest roadsters, lakesters, coupes and custom cars turned out by local automotive hobbyists. Many of them belong to members of the Hutters, a Whittier hot rod club composed of serious young mechanics who convert \$50 second-hand engines and 15-year-old cars into gleaming \$1500 racers.

Spectators viewing the high-powered vehicles pay no admission charge. They will have an opportunity to contribute to the March of Dimes as did more than 5,000 of them at last year's show when a substantial contribution to the national polio drive was made.



Hutters help polish car owned by club president, George Garrould, San Gabriel. Worth about \$1500, it is converted 1934 Ford with rebuilt Mercury engine and has traveled 125.69 m.p.h.

...that glorious View



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Whittier High School Auditorium

Starring

Richard Arlen

Leo Carrillo

and "Diablo"

Hilo Hattie

VERNON & DRAPER

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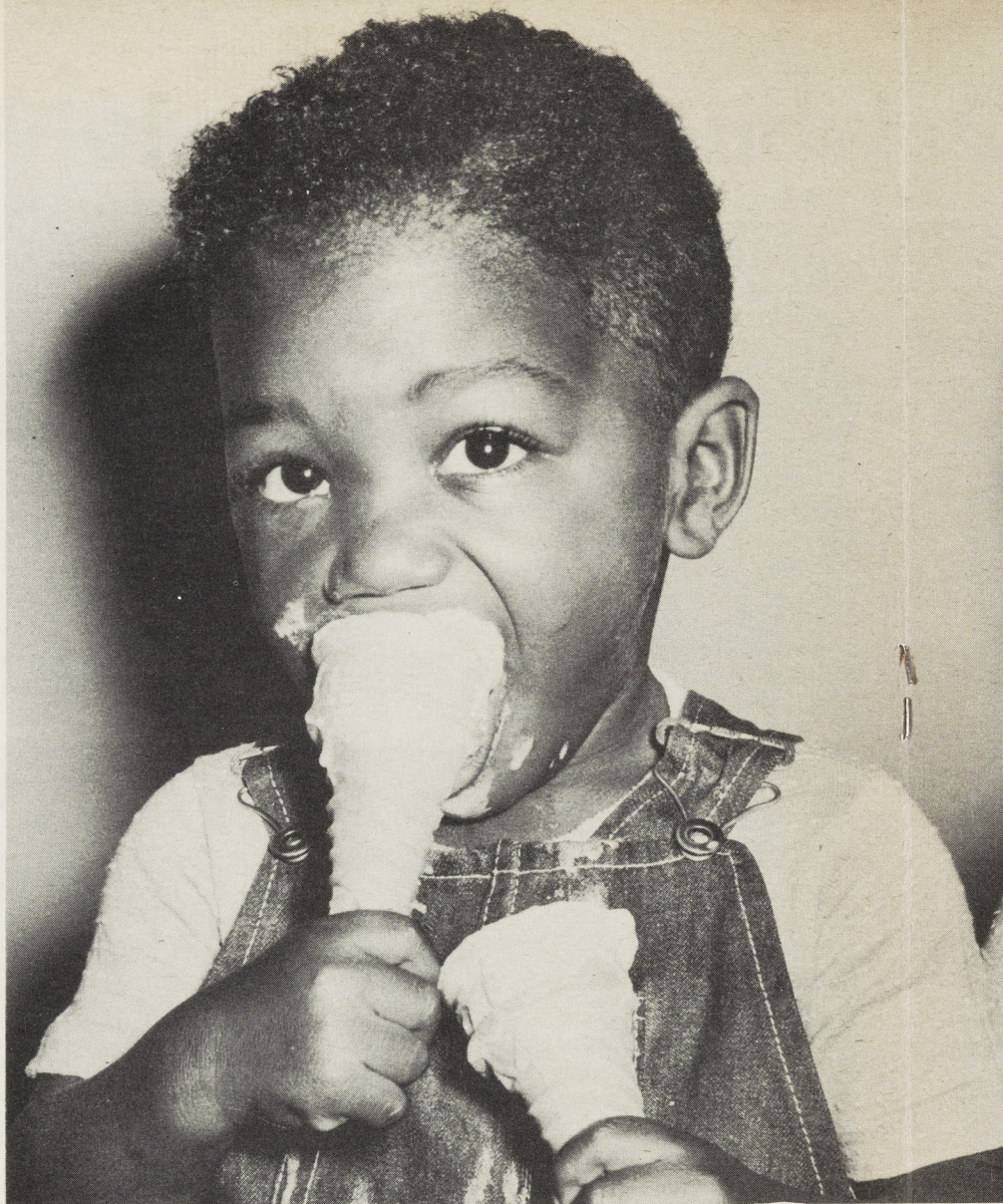


Whittier Lodge No. 1258





CLAUDIA, by Theodore L. Bronson, 141 E. 56th St., New York City.



LOUD PROTEST, by Jack Wright, 847

These Are Prints Entered in

CIRCLE OF CONFUSION, Whittier's camera club, is holding its 14th annual international photographic salon Feb. 11-25 at the Whittier Art Gallery, together with color slide displays Feb. 17 (8 p.m.), 23

(8 p.m.)
100 b
entrie

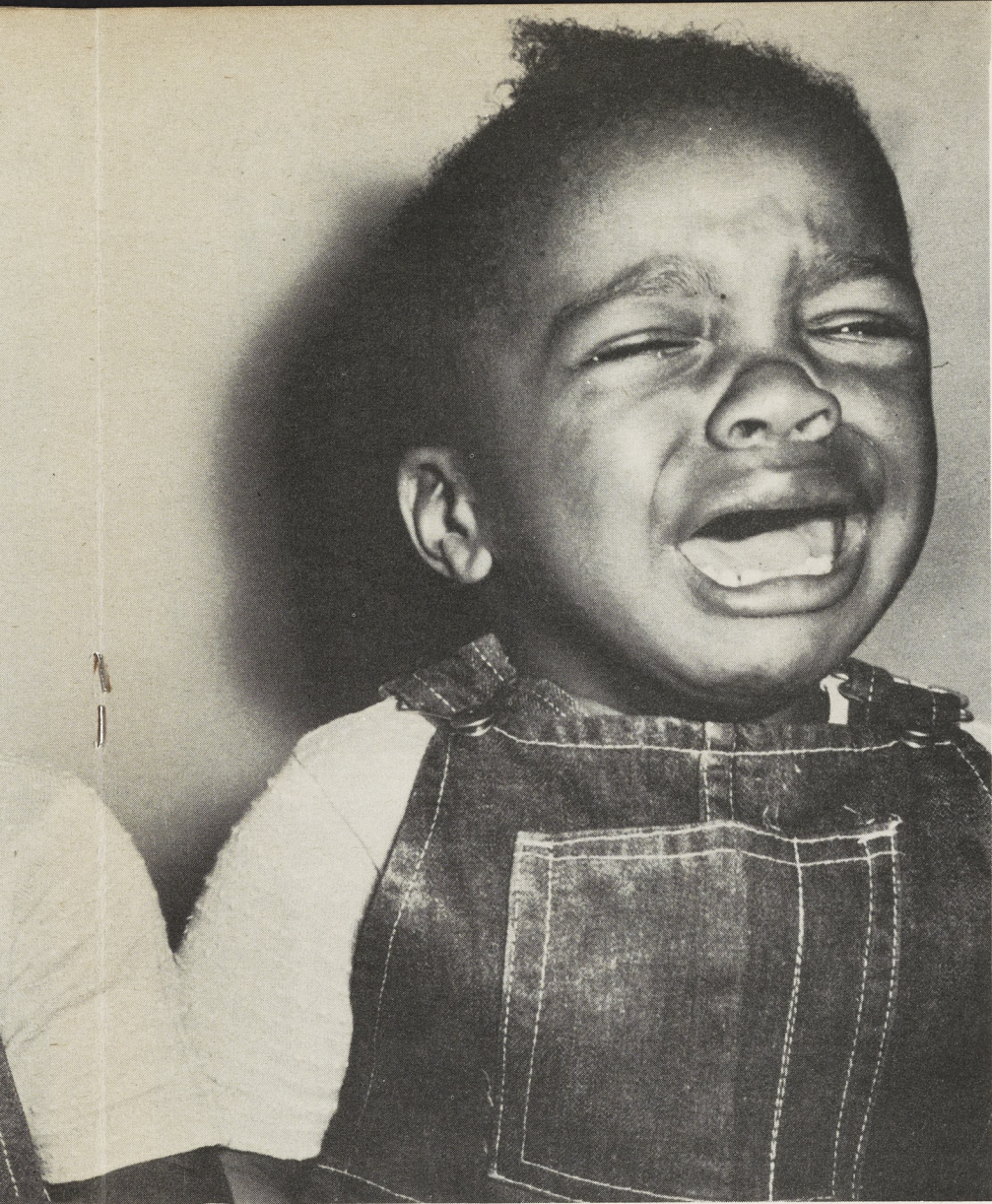


TIM II, by Floyd C. Bauer, 5321 Hunter Lane, La Canada.



HELL ON WHEELS, by Carl Mansfield,

THE WHITTIER PICTORIAL FOR FEBR



by Jack Wright, 847 Asbury St., San Jose.

red in Whittier's Photo Salon

s 14th
Whittier
, 23
(8 p.m.) and 25 (2:30 p.m.) at Bailey school. These are typical of the
100 black-and-white prints selected for the salon from more than 400
entries from all over the world.



by Carl Mansfield, Bloomingdale, Ohio

R PICTORIAL FOR FEBRUARY 15, 1951



LA CRUZ, by Wilber H. Wier, 1976 Kearney Ave., San Diego.



HALLOWE'EN, by Preston E. Mitchell, 216 N. Painter, Whittier.

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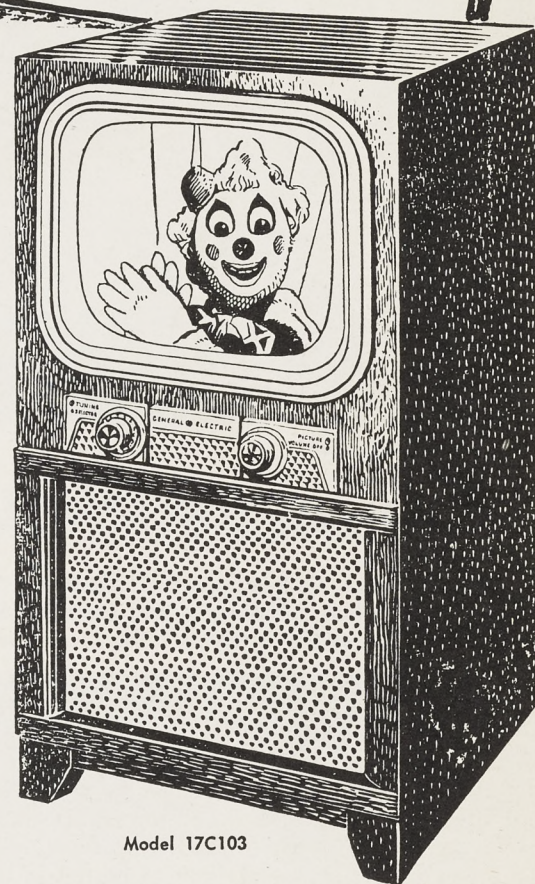
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Clint Cary Paints In Original Style



Cary puts finishing touches on *Garden of Eden and The Universe*. Tree of life and death grows from earth, lower left, while stars look on.

By CHARLES LONZO

PICTORIAL STAFF PHOTOGRAPHER

Whittier has at least one of what the art world calls creative abstractionists, a painter with an intensely modern imagination. He is Clint Cary, a modest young man, conservative in everything but his art. He is blond, thin, and slightly nervous (as who isn't, these days) and he considers himself an artistic primitive; he has never had any formal art education.

His studio is a corner of the dining room at his home at 2240 El Rey Dr. On a small table he has stacked 48 bottles of tempera, a few tubes of oils, a dozen brushes and an easel.

He has a style all his own. He also has odd working habits. If you want to imitate his style, here's how you can start: spend a couple of hundred dollars on phonograph records of Chopin, Brahms, Rimsky-Korsakov and others. Then get a sheet of water color paper, some brushes, the tempera and oils. Start the records, put a clean sheet of paper on the easel, select a stick of charcoal, and meditate.

"Sometimes I just think for hours before starting to work," says Cary, "even if I know what I want to do. It is difficult to start off." You may quite likely have thought up your basic idea in the middle of the night, as Cary does. Once he was sleeping with his forearm across his eyes and whether it was the pressure on his lids, or something he ate, he dreamed of a particularly colorful beach scene. He then spent days putting it on paper, and now, finished and entitled *Cobwebs Over the Moon*, he finds it one of his favorites.

Cary started painting 15 years ago, when he was 28. He was born at Fairfield, Me., but moved to California in 1917. He owns Cary's restaurant on the boulevard.

He never entered an art school and has had to learn about perspective, color, shading and so on the hard way, but he has mastered them so well he has earned compliments on his technical skill from professionals. He has a natural feeling for color and form and his works are, in essence, simple and forceful. Most of his pictures reflect an interest in science and particularly in nature, but they are abstracts based on his feeling for the subjects of nature. He has no use, however, for surrealists:

"I've always felt that surrealist art is an outgrowth of the morbid or distorted mind of the artist; it has no beauty, no one understands it, not even the artist who did it, and perhaps there is nothing in it to be understood," he says.

He has completed only about 18 large pictures, which he shows occasionally



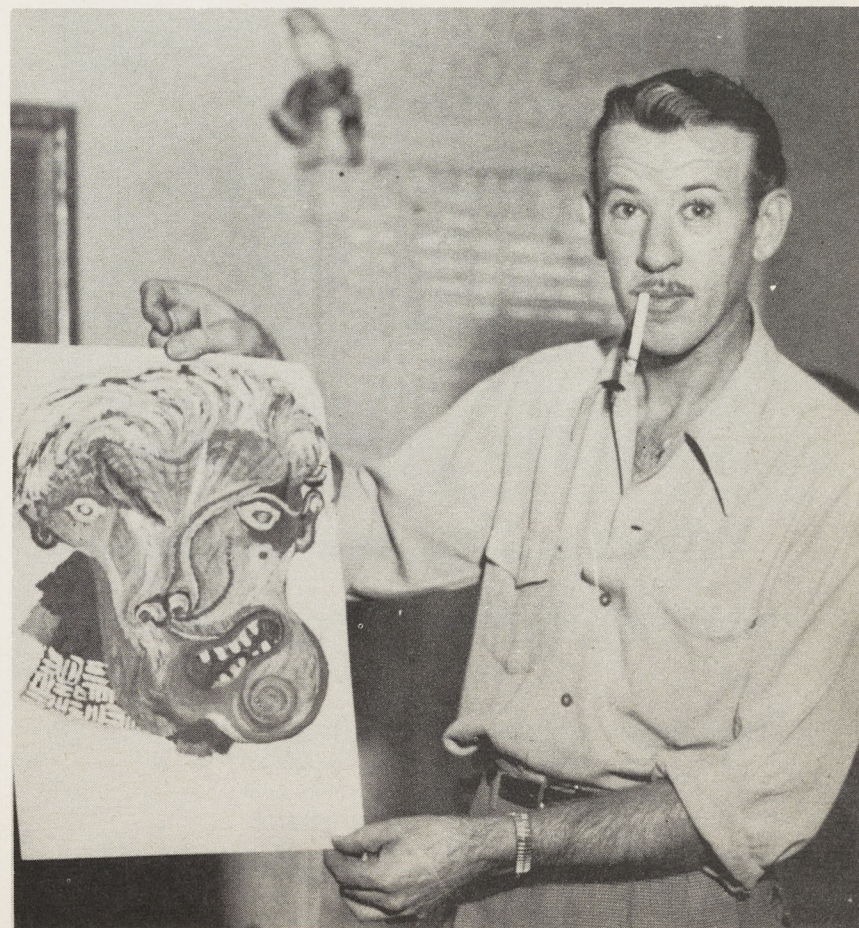
Metamorphosis is one of Cary's major works and required 360 hours.

at the art center of the Laguna Beach association. He has never sold a picture, "because if I did, I wouldn't have enough for my shows." He occasionally gives one way, as he did to this writer, and he has some hanging in his restaurant. If you want the best food in the house, talk about his art work there. As you look at his pictures, you may reflect that they involve a lot of work—and you'll be right. One of his best, *Metamorphosis*, consumed about 360 hours of labor, Cary figures, and his newest one, *Garden of Eden and the Universe*, which he considers his best so far, will have required about as much time to complete.

He is an intense man, and like most creative persons, works in tremendous bursts of energy, sometimes toiling for 24 to 30 hours at a stretch, and again, laying off completely for three or four months while searching for an idea or the proper mood.

Like many another artist or writer, he is often stumped, not to say terrified, of a blank piece of paper, and will sit and stare at one for hours before putting a mark on it, despite the helpful music to which he works. An occupational hazard of the painting and writing professions seems to be a difficulty in getting started, but, once underway, Cary will work unceasingly to complete a project.

Among his interesting and immensely detailed works are *Greed*, which centers around an obese and unpleasant-looking sea creature, the *Evolution of Sophistication*, which starts off with ancient Egyptians, and climbs through the ages to a lynching before a symbolical cross, *Morphos*, a scene in a tropical forest, and *Tropical Fantasy*, an underwater scene.

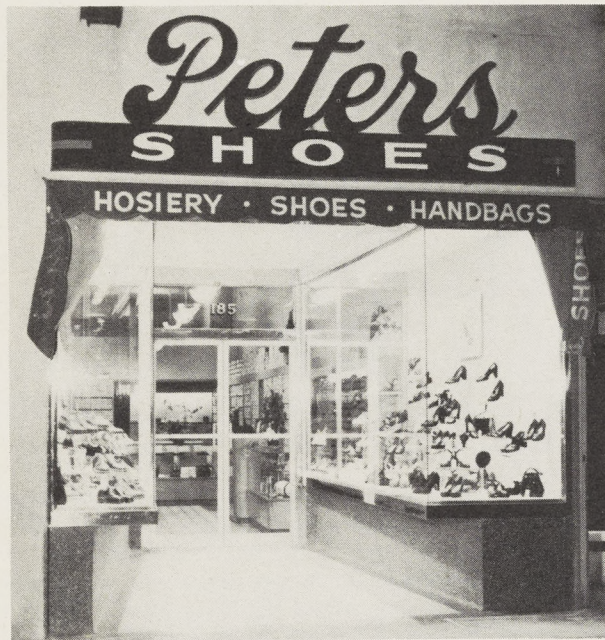


Clint Cary holds portrait of waiter he completed years ago. Waiter was astounded at result, Cary says.

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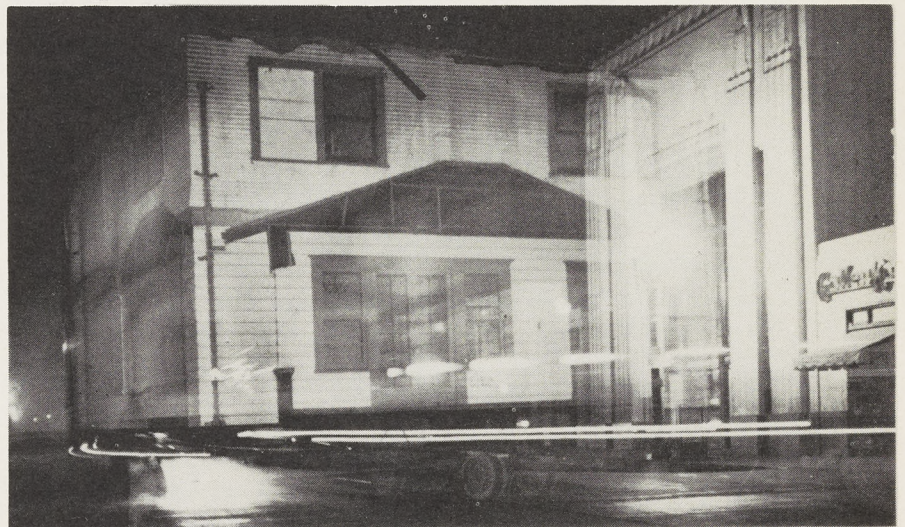
-- It Happened In Whittier

A-Bomb



Final Frenchman's Flats, Nevada, A-Bomb blast lighted Whittier at 5:45 a.m. February 6. This scene is looking north on Greenleaf. Frenchman's Flats is northeast of Whittier, but flash lighted whole sky.

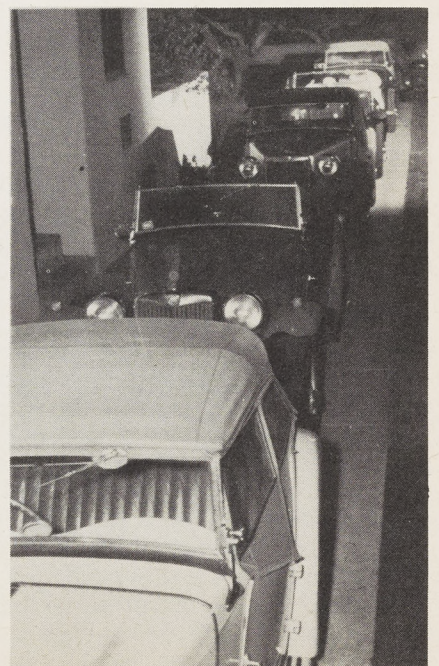
House Move



It is given to few people to see a house pass Greenleaf and Philadelphia and the reason is that so few houses pass that busy intersection and those that do, do so too early for most of us to see. This double-decker came from the corner of Washington and Hadley, moved up Philadelphia to Painter, thence to Ocean View Lane, Ocean View Ave., and finally to Whittier Blvd. Photo taken at 4:40 a.m. Streaks are from headlights of towing truck.

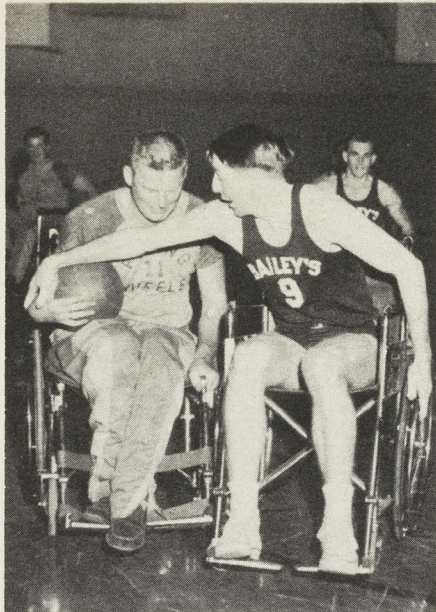
Auto Fans

An even dozen "funny looking automobiles" converged at 430 El Rancho Dr., recently for the first evening meeting in Whittier of the Long Beach MG club. An MG, in case you didn't know it, is a speedy British automobile which has the ability to arouse fanatic enthusiasm on the part of its owner. The meeting was held at the home of Mr. and Mrs. Art Adams, long-time MG fans and at the height of the festivities, their driveway looked like this. There were other MGs in the street, too.





It's "Reach!" not "Jump!"



Referees were lenient about calling fouls.

Wheelchair Vets Whip Local Basketball Team

Basketball still is a young man's game, as a team of vets proved to Whittier high's basketball coaches the other night—even when the contest is played from wheel chairs. The visitors were members of the Long Beach Veterans' hospital paraplegic team and they played two shortened games here, each tilt taking place in a normal half-period. In the first they whipped the coaches 20-6, and in the second contest, they defeated the Bailey's Service team, 24-9. A very small crowd attended, and the American Legion added about \$120 of the gate to its service fund.

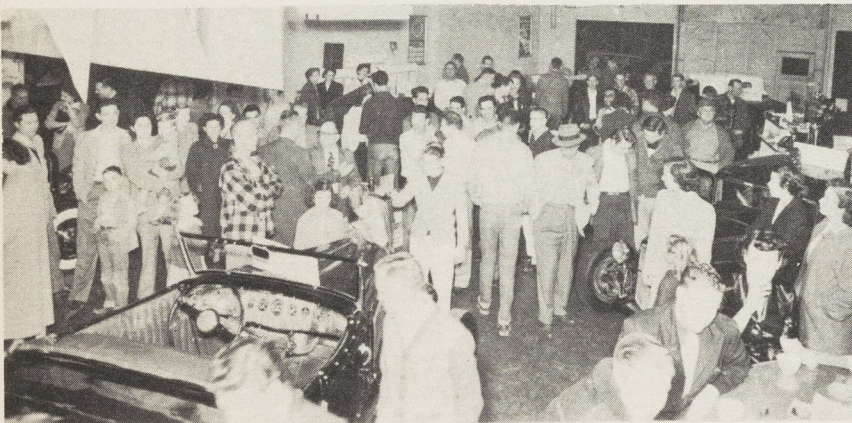
(See also advertisement on Page 22)

Come To Whittier's Own

SECOND ANNUAL

Hot Rod Show

February 16 17 18



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 - A. Extra wide 17" seats for ultimate in comfort
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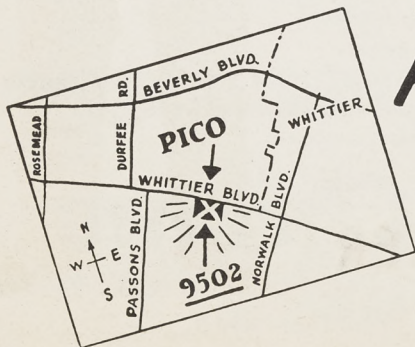


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Hollywood Stars Due



Alphonse Berge's specialty is fast, artistic, accurate dress creating on three beautiful mannequins such as this one.

Hollywood stars and showmanship will be on display in the high school auditorium February 22 when Whittier's Elks stage a gala "Keep Awake, America" show in eight acts that will tour the nation after its premiere here.

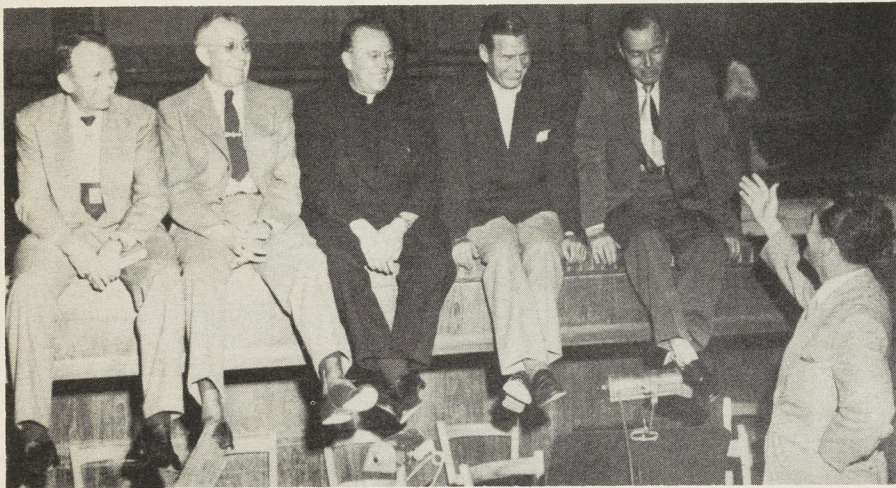
Movie actor Richard Arlen is producer and Leo Carrillo master of ceremonies in the event that will also bring to Whittier Hilo Hattie, of "South Pacific" fame; Alphonse Berge, the lightning dress creator; the Royal Rogues vocal quintet, and Evers & Dolores, who dance barefooted on a wire. Arlen plans to bring other Hollywood luminaries as well, and Carrillo is bringing Diablo, his horse.

Noted composer Cecil Stewart has written a theme song, "The Land I Love" for the show, and music will be provided by Jack Aronsen's 17-piece orchestra.

"Many of us Elks feel that people aren't sufficiently aware of what might happen to America," Arlen told THE PICTORIAL, "but with this show we want to put this idea across and entertain them, too."

Elks Americanism Chairman Don Peters announces that tickets are on sale at Koon Realty, 131 S. Greenleaf, and at the clubhouse. They are \$1.25 and 75c. Any profits from the show will go to the Elks cerebral palsy program.

Here in Elks Pageant



Peters explains production to local group in auditorium including Superintendent Herb Wennerberg, Elks Program Committee Chairman W. H. H. Pilcher, Father Raymond Troik, Arlen, Mayor Pat O'Melia.



Jean Korf, high school stage director, discusses show plans with Arlen and Jean Meiklejohn, who is bringing talent from Hollywood. At right, Arlen gets acquainted with youthful Whittierites in high school quad.



The Southland's own beloved Leo Carrillo, with Diablo, will preside at "Keep Awake, America" pageant February 22 at high school.

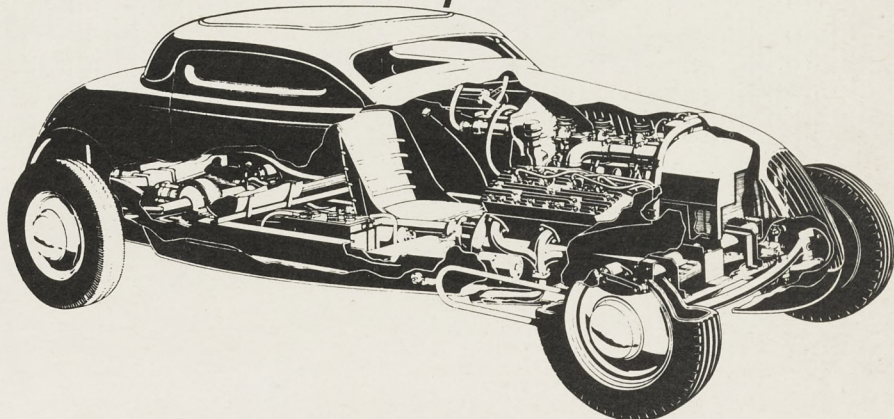
(See also advertisement on Page 17)

Come To Whittier's Own

SECOND ANNUAL

Hot Rod Show

February 16 17 18



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Converted Hand-Me-Down Engines and
Bodies into Sleek, Swift Racers!

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MABEL WALKER

THE SHEPARD SHOP

237 E. Philadelphia St.

Darlene Day, modeling



Looking from den through living and dining rooms to counter and kitchen beyond. The twin hearth chairs are covered in hunter green. Highly polished hardwood floors will soon be covered with hooked rugs. Planter can be seen in upper right of picture.

home + hearth

Low, sprawling design, redwood and used brick combine to give an air of mellowness and warmth to the attractive John E. Barton home, on the corner of Sixth and Calmosa Streets.

Completed only in November, the 1500-sq.-ft., two bedroom house features a unique floorplan for living and eating areas. Dining room, living room and kitchen are actually one big room—there are no separating walls, although a two-way hanging china over a broad formica counter partially divides the dining room space from the kitchen. For informal dining, it is a step saver in preparing meals, while more formal entertainment can be moved into the dining

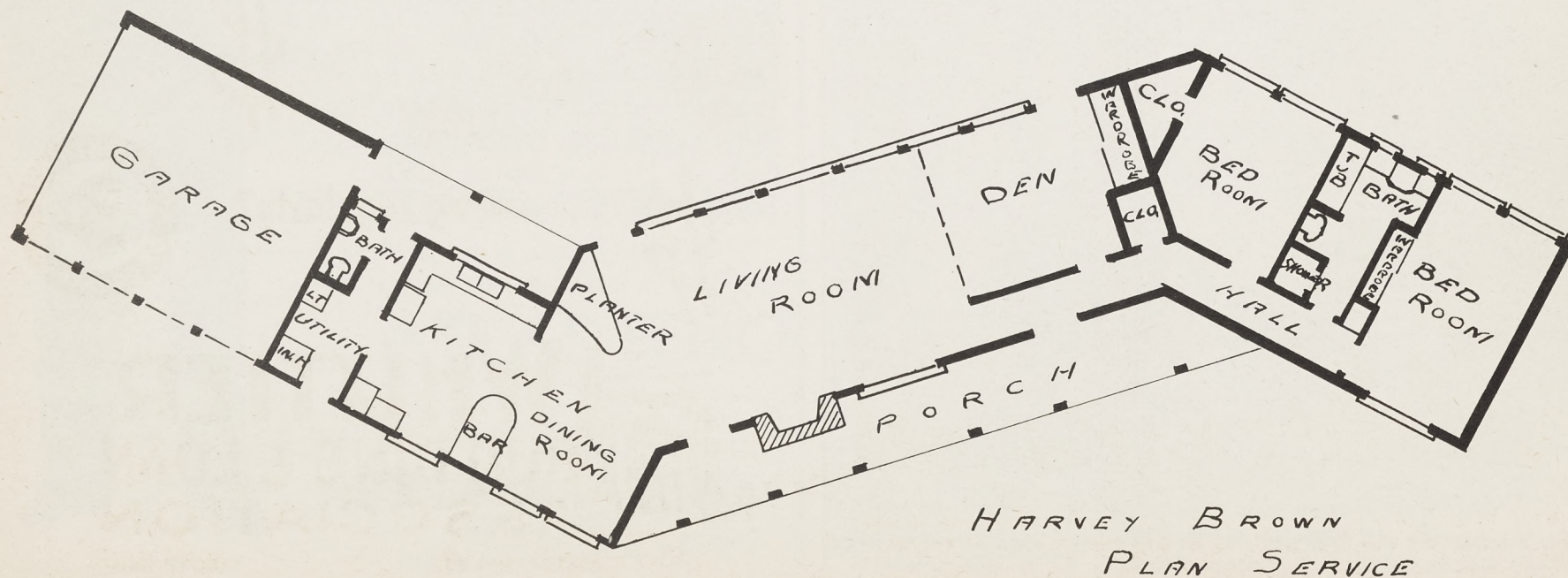
room with a minimum of fuss. The Bartons like the combination because it gives an astonishing sense of openness.

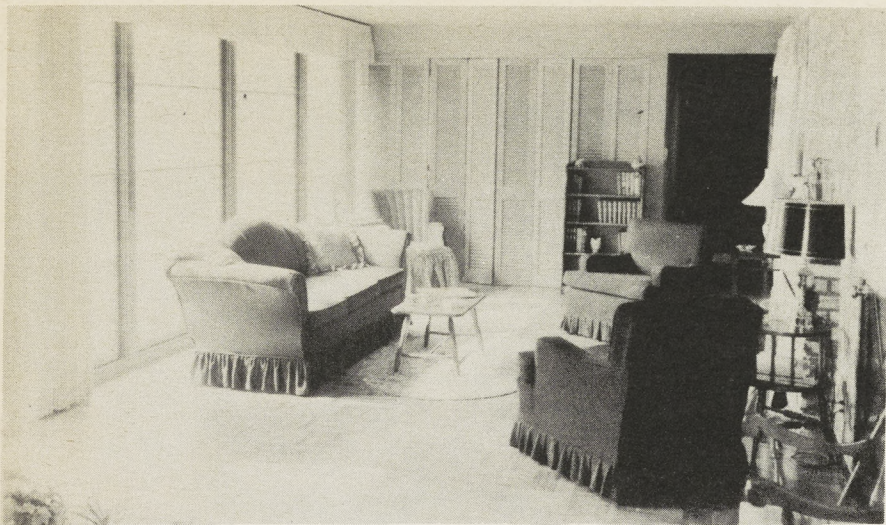
The dining room is, in turn, separated from the living room by a gentle wall angle and a triangular planter on opposite sides of the room. Shuttered doors on the den set it off from the living room and are easily folded back to make a single large room of the entire wing.

A restful repetition of colors throughout the house gives an integrated feeling to the interior and there is no startling color jolt to the eyes as one walks through the house. Hence, the chocolate malt tone of the guest bedroom is the only deviation from the predominant green and grey scheme.

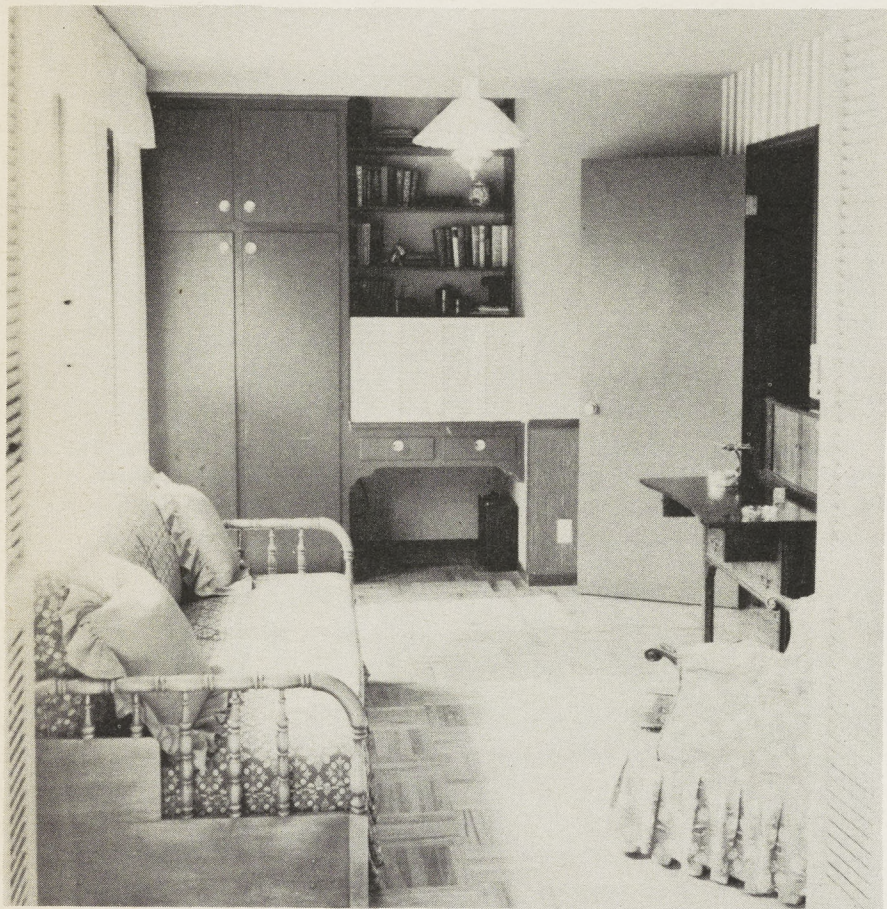
However, Mrs. Barton has given each room its own distinctive touch of color: the living room divan is cocoa brown and its scatter pillows are red. The master bedroom's spreads are done in a mulberry borrowed from the Chelsea Chintz paper. A cheerful yellow reed celaloom is used for the double Dutch curtains in living and dining rooms, den and hall.

Like most contemporary designs, the Bartons' brings the outdoors inside with broad expanses of glass; yet, the architect took no chances on communication between the two—there are six doors to the outside.

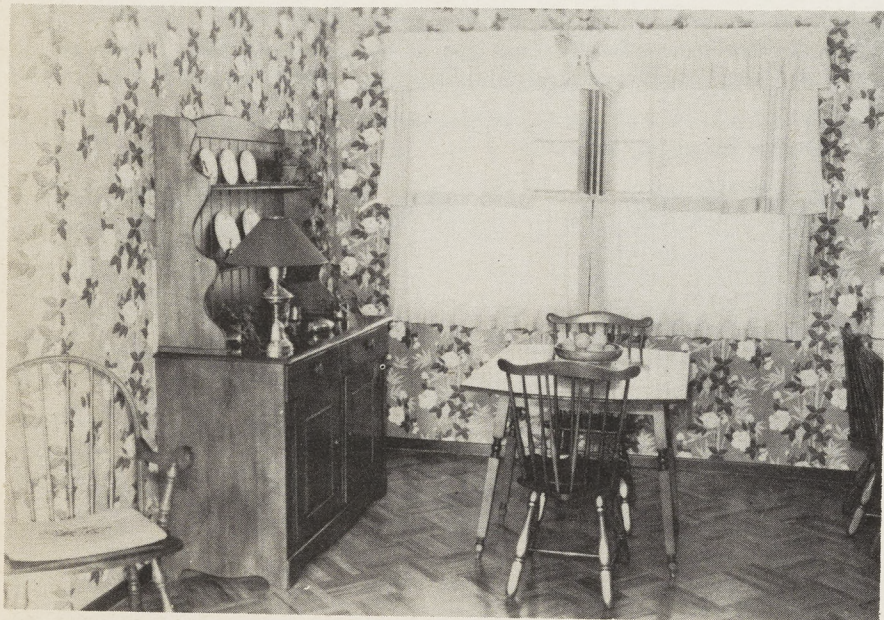




Grey shuttered doors as seen from the dining area close den off from living room. The doors roll easily on tracks allowing for partial or complete privacy.

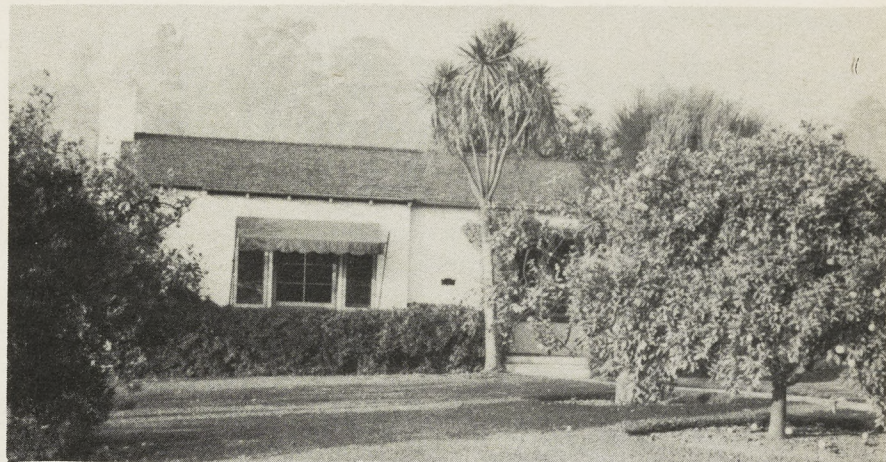


Miniature shutters in den conceal TV set from sight when it is not in use. Hardware on forest green closets is brass and is used throughout the house.



Floral wallpaper is a yellow rose on a grey background and is used the entire length of the east wall, adding to the illusion of space.

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--- so are earnings

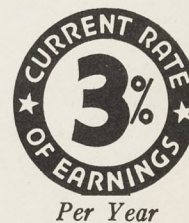


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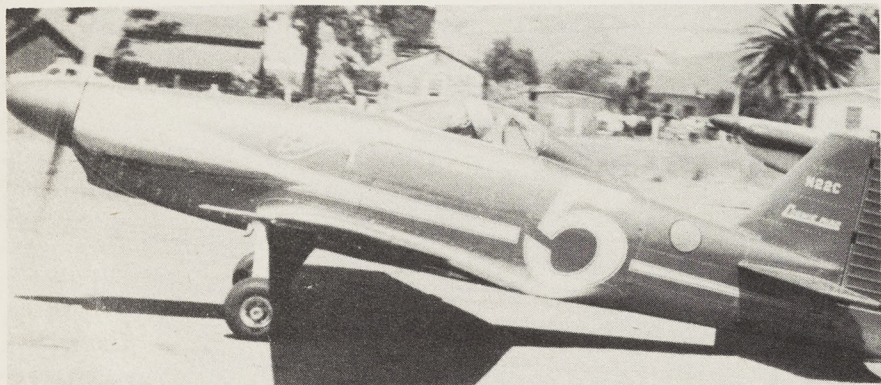
(See also advertisement on Page 7)

Come To Whittier's Own

SECOND ANNUAL

Hot Rod Show

February 16 17 18



Featuring the Record-Shattering Midget Racer
Flown by Whittier's Flying Paint
Dealer, Bob Downey!

Presented by

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Your Lincoln - Mercury Dealer

in their showroom at

WHITTIER BLVD. AND GREENLEAF AVE.

Admission Free—Contribution Accepted for March of Dimes

Subject: Mushrooms



WEBSTER says "mushroom" means "to flatten out. To grow suddenly . . ."

But

Genus agaricus campestris (field-cultivated mushroom to you) means an epicurean delight—a wholesome dish for your meal.

Ask Your Grocer

CALIFORNIA MUSHROOM GROWERS

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Tremendous counter serving as a divider between kitchen and dining room has a light green formica top and dark green base.



Street view shows louvered garage at the extreme left. Trees are in front of living room and bedroom is to the right (above).

Dichondra lawn in back is just beginning to get a start. House forms own shelter for patio (below).





Meat must be chopped

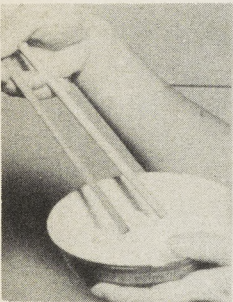


Cook in deep pot

A CHINESE DINNER

This is a lesson in cooking a Chinese dinner. The Chinese are the French of the Orient, in that their culinary ability is justly famed throughout their part of the world. They are artists at preparation of an enormous variety of tasty dishes, but Miss Phoebe Ho, 701 E. Franklin, has carefully arranged here a typical Chinese recipe which any good and careful cook can follow in the average American kitchen.

"To the Chinese, cooking is an art," says Miss Ho, who teaches 7th grade English and social studies at Jonathan Bailey school. "Cooking is like matrimony: two things must match, the food and the seasoning. The Chinese have certain traditional dining customs. They eat at a round table and always use chopped food and eat with chopsticks. They consider the knife and fork barbaric, saying, 'we sit here to eat, not to carve carcasses.' And remember, spares are not left on the table and *don't drop anything!* It means bad luck."



Chinese cook most vegetables and meat in a very hot, roundbottom pot. You can use a Dutch oven or a deep iron skillet, piping hot and well greased. To retain the vitamins, texture and color of the food, it should be turned quickly and constantly.

Four cups of cooked rice should have been prepared and allowed to cool. To the Chinese, rice symbolizes life; burned or half-cooked rice is an insult, so

Kitchinning

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be careful with it! You also need 2 or 3 eggs, 1/2 cup diced ham or 4 strips bacon, soy sauce for seasoning (suit yourself on this), and 1/2 cup chopped green onions. Cut bacon or ham into small pieces and fry until brown. Add rice, which has been loosened with fingers or a fork. Fry with meat about 5 minutes, stirring constantly. Break eggs over rice, add salt to taste. Then add green onions, soy sauce. When eggs are cooked, remove from fire. Any left-over meat or vegetables may be used, but dice it first. Fresh crab, shrimp or lobster will add to taste of dish.

Meanwhile, you are supposed to be busy on the tomato-beef dish, too.

For this you'll need 1 lb. beef (sirloin tip or round steak is best), 4 medium tomatoes, 1 green pepper, 1 large onion, 1 tsp. salt, 1 clove garlic, 1 tablespoon soy sauce, 1 tablespoon cornstarch, 1 cup sliced celery. For the sauce you'll need 2 tablespoons soy sauce, 1 tablespoon cornstarch, 1 teaspoon sugar, 1/3 cup water.

Cut beef into small thin slices. Mix with 1 tablespoon cornstarch and 1 tablespoon soy sauce. Leave these in bowl for 30-60 minutes. Wash tomatoes, pepper, onion and dice. Heat oil in pan. Fry garlic in oil 1 minute. Fry beef for about 3 minutes, or until 1/2 done. Remove beef from pan. Add more oil to pan. Fry onions until 1/2 done, add celery, green pepper (which has been par-boiled for 2 minutes), tomatoes. Mix until cooked, but don't overcook. Add beef. Add sauce. Cook one more minute, or until gravy thickens. Serve immediately.

"One secret of good Chinese cooking," says Honolulu-born Miss Ho, "is to complete it and then serve it immediately. If you wait, it will not taste right."



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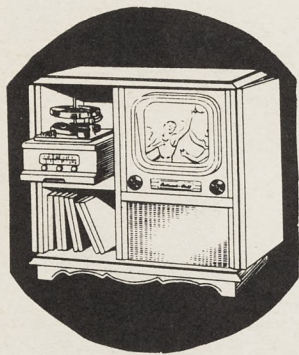


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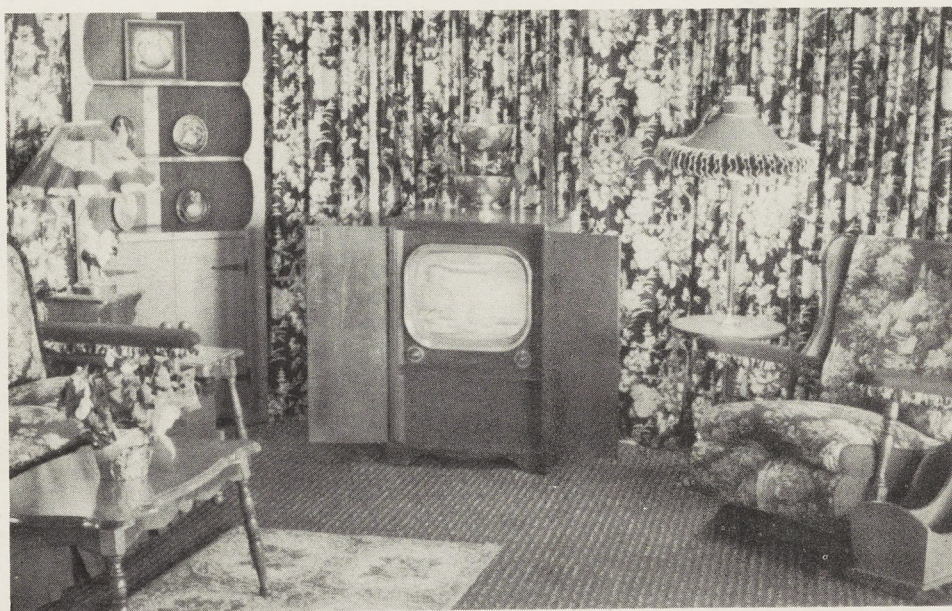
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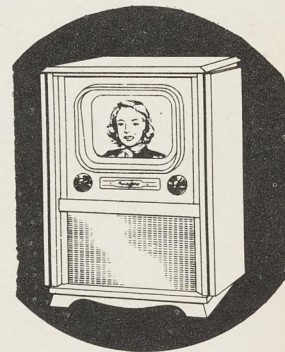


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